

Plenary Panelist Discussion: Art, Culture, and Citizenship

Moderator:

Dr. Ian Marshall, Dean of the School of Arts & Humanities, Professor of Literature, Stockton University

Panelists:

Adam Perle, President & CEO, Art Pride NJ

George Goldhoff, President, Hard Rock Hotel & Casino

Susan Wallner, Producer, PCK Media, State of the Arts

Wendel White, Distinguished Professor of Art & American Studies, Stockton University

Poets are the unacknowledged legislators of the world.

–Percy Bysshe Shelley

Q: What is the contemporary role of the artist, given this mandate?

White:

It is important to continue to find a way to make space for artists to create work *without a purpose*: “Art for art’s sake.” At the same time, to support making space to integrate meaning.

Wallner:

The artist embodies the spirit of the age. Often, we don’t know we are “embodying” anything—art making isn’t an ad campaign.

Artists see things other people don’t see and express it.

Q: What role does accessibility play in amplifying the impact of artistic expression on society?

Perle:

Q: How do corporations benefit from supporting the arts, both financially and in terms of reputation? Can you provide examples of corporations that have successfully integrated arts support into their corporate social responsibility initiatives?

Golfhoff:

“There are a couple things I know in my life I’ll never be able to do: art is one of them.”
Instead, he has dedicated his life to supporting the arts.

He believes corporations can be modern day patrons of the arts—hard rock has built its brand on supporting music.

As a corporate representative, as a “patron,” he believes in integrating into the hyperlocal: mentioned Chicken Bone Beach, the Boys and Girls Club, and Mudgirls; provides funding support to other organizations that maintain the city’s community infrastructure.

Audience questions:

- 1) As we notice that humanities in education is shrinking: do you find that disturbing?
History/english/etc. informs arts-based education

3) How does Hard Rock interface with contemporary indigenous music?

Goldhoff:

Hard Rock is owned by the Seminole tribe.

On the reservation: Hard Rock hosts large art exhibits from indigenous artists.

In every one of the casinos, there is a council (maternal, led by teams from hospitality departments) to represent tribal culture.

“Culture is woven throughout the hard rock brand”

“The tribe calls it their family business”

Breakout #1: Funding Support in the Arts

Moderator:

Michael Cagno, Executive Director of the Noyes Museum, Stockton University

Panelists:

Jeremy Grunin, President, Grunin Foundation

Kimberly Brown, Administrator, Atlantic County Cultural and Heritage

Diane Felcyn, Program Officer, New Jersey State Council on the Arts

Prompts

Q: How has your agency adapted its funding practices post Covid?

Felcyn:

- | Look at general grant awards, found them in 3 year cycles, then expanded them out to 5 years. This grants long-term security.
 - v Created partnership commission for arts and create connections throughout art sector.
 - v Created own covid response opportunities, one for artists and one more art organizations.
 - v Practical things funded, like masks and hand sanitizer.
 - v Created one-time need-based covid funds.
 - v Used lottery system to distribute funds in numeric order, which created anonymity and allowed everyone who applied to get funded.

Brown:

- | Funds must be for staffing or supplies, etc.
 - " 4 different orgs funded.
 - " Some orgs had to shut down.

- v Understanding that people applying for grants don't have all the time in the world to learn new processes for applications.

Q: What current trends and challenges do you see artists and art organizations face from a funders perspective?

Brown:

- | Many orgs have problems diversifying their funds.
 - v Artists/Orgs have to start advertising themselves as much as possible.

Felcyn:

- | Needs far outweigh funders.
 - v There are opportunities that artists need to be considering.
 - " Capacity, connection.
 - " Smaller orgs have a much harder time getting funding.
 - v It's important for funders to advocate for larger orgs to find partnerships in smaller, grassroots orgs.
 - " They may want to and just don't know how to find them.

Grunin:

- | Many groups are back to pre-covid audiences, but doing business at this same number is much more expensive now.
 - v Identifying ways to diversify business model.
 - v Mental overload is still pressuring everyone, especially arts organizations.
 - v Budget forecasting models are not working.
 - v Many art administrators have left post-covid for higher paying positions, leaving a large gap in the arts sector.
 - " The art sector has become a bit dependent on passionate individuals who now have had to move to other roles.
 - v Stability in workforce is waning, and must be presented to higher ups to create consistency.
 - " Not only talking to funders, but talking to your board. Boards must understand the basic premise
 - " A.L.I.C.E. shows 30-40% of non-profit workers under the poverty line.

- | State funding differs from most others by presenting everything required at the beginning of application process.
 - ✓ A thorough guide for the application process.
 - ✓ Created a rubric on how a grant panelist will assess your application.
 - ✓ The state appreciates specificity and accuracy to guidelines.

Brown:

- | For returning grant appliers; create a feedback letter outlining the funding process.
 - ✓ Those that follow feedback, tend to get better ranking the following year.

Grinin:

- | Philanthropy Grants: If you've seen one foundation, you've seen one foundation.
 - ✓ No funders are exactly the same.
 - ✓ Government dollars are not in place for risks, whereas private philanthropy is often concerned with community impact.
 - ” This creates a disconnect, because private philanthropy is exact opposite.
 - ” Community based, co-creator projects.
 - | More concerned with projects working properly in their specific community, not EVERY community.
 - ” Move private funders have private checklist that is directly affected by their higher ups.
- | -All answered back and forth
- | Know who you're talking to when applying for grants, and know your audience.
 - ✓ Tailor your authentic story to receive the best possible assessment.

Q: To what extent does audience engagement play a role in securing funding for artistic projects?

Brown:

- | 20% of funding is decided by audience appeal and impact.
 - ✓ Need to have a board that shares information of what different diverse audiences want/need

Grinin:

- | Equity
 - ✓ Rising tides don't lift all boats equally.
 - ✓ Focus on historically marginalized groups.
 - ” Not just race, but LGBT, Neurodiverse, etc.
 - ” Not concerned with supporting those who don't need the support.

Felcyn:

- | State funding is focused on spreading funding evenly across all 21 counties.
 - v Assessing application based on relevance to community.
 - ” These include numbers and data to prove you are serving who you say you are.

Q: Can you provide practical tips or actionable advice for artists seeking funding in the current landscape? What are common pitfalls that artists and organizations fall into when pursuing funding?

- | -All back and forth
- | Differing sizes of organizations have less capacity to approach finding funding.
 - v Smaller groups don't have resources to reallocate specifically to finding funding.
 - ” Larger organizations often don't see the value in growing smaller organizations.
 - | Philanthropy must support smaller orgs in this endeavor.

Audience Questions:

All answered back and forth between panelists

Q: What do funders look for in applications? What's lacking?

- | Arts need to have purpose.
 - v I.e. building creativity in kids, or culture, etc.
 - v Audience and who is supported are important.
 - v Primarily works with orgs, then checks with orgs to make sure they are searching for and working with local artists.
 - ” Additionally, making sure what you're applying with falls under certain umbrellas.

Q: Do you extend funding to college clubs?

- | State funding is for independent 501c3 organizations, for program support specifically.
 - v Check who gets funding and partner with them, and present alongside them rather than applying independently.
 - ” AC has mandate to work with small, local artists.

Q: In creating events for communities, everything is too expensive to cater to younger audiences. How do we get private funders to reach out for university projects?

- | Work with institutional advancement folks, and advocate about how your venue is part of a larger org. Wider audience.

Breakout #2: The Arts and Healing

Moderator:

Emari DiGiorgio, Professor of Writing & First-Year Studies, Stockton University

Panelists:

Cheryl Broschard, Foundation Project Manager, AtlantiCare

Wendy Ryden, Professor of English & Coordinator, Writing Across the Curriculum, Long Island University

Dorrie Papademetriou, Designer, Mud Girls Studios

Q: Can you share some success stories and anecdotes and how your org had affected the community?

Ryden:

Narrative and storytelling

Writing and healing

Rationales in doing this kind of work:

When you tell your story, it can be very empowering for YOU to be known, to name what you are; equally important for audience to bear witness, to learn about the storyteller and about ourselves

Anecdote 1:

In a workshop, a female white student was writing a creative piece about being in a coffee shop. Essay of place. Comfort in the cafe, turning back to the entranceway.

During the course of the workshop, a young black man felt he was struck by how the essay writer could turn her back to the door—embedded middle class privilege.

“Our worlds are really embedded in the small details of our day to day lives”

Anecdote 2:

In her twenties, Ryden’s mother unexpectedly passed away and she found herself writing feverishly to capture the feelings. This led to her facilitating essay workshop for survivors and families of survivors with Gilda’s club and then to creating college curricula of writing and healing, based on personal experiences.

Papademetriou:

Working with women of all backgrounds. All come together to work in the same studio. Women come to find peace, to find community, to find meaning, to find “something to do.” First step to be a part of something, get experience, build a little confidence.

Anecdote 1:

A woman came to the studio, a survivor of trafficking. She was 23, and had been on the streets since she was 15. Quiet, reserved, little by little became a part of the team.

Solidarity and resiliency are built through a common goal, common mission, relying on each other, and counting on each other.

Goal of this woman was to get her GED, which she did successfully. Now, living in sober living. Plans to return to higher education. Made friendships and community and networking.

Anecdote 2:

A woman was living under the boardwalk, painting shells to sell on the beach. Police told her she couldn't sell without a license, but helped guide her to mudgirls. She needed a full time job apart from solely the 10am–3pm schedule of mudgirls.

She got a job at Borgata in housekeeping, until they had a background check done (because of outstanding warrants). Serendipitously, a member of the Hard Rock team was visiting the Mudgirls studio one day and offered her a job.

Mudgirls is “just one step on the road to giving them confidence to do something positive.”

Broschard:

In 2005, the director of the Atlanticare Foundation saw research that hospitals were beginning to incorporate arts into their healing. Their collection began with 200 pieces of art, and now has over 3000 pieces of art in over 100 locations.

The art is good for staff morale. It can divert someone's attention for just a moment, who might otherwise be nervous because of the space they're in.

The challenge is a small team.

To artists: "represent your art the best way that you can." Some beautiful art cannot find a home because the artist doesn't know how to reach out.

Creating spaces that are comfortable in stressful situations

Creating positive relationships with artists of the area

Audience Questions:

1) Mudgirls working with public schools?

Resonating with community members at an early age: as an art therapy

Papademetriou:

The team is developing as teachers in their own way. Some women who have gone through the

Breakout #3: The Arts and Education

Moderator:

Dr. Katherine Panagakos, Assistant Professor of Classics, Stockton University

Panelists:

Ryann Casey, Adjunct Faculty & Art Gallery Exhibition Coordinator, Stockton University

Wendy Liscow, Executive Director, Arts Ed NJ

- v “If, collectively, we can get the ‘end’ big enough and use the same tool, we can have a pre and post connector.” -

Breakout #4: Artists as Civically Engaged Citizens

Moderator:

Sarah Lacy, Liaison for Event Planning and Promotion, Noyes Museum at Stockton University

Panelists:

Julie Hain, Executive Director, South Jersey Cultural Alliance

Ralph Hunter, Founder, African American Heritage Museum of Southern New Jersey

Kate O'Malley, Executive Director, Atlantic City Arts Foundation

Mariana Smith, Associate Professor of Art (Printmaking), Stockton University

Q: How can artistic expression be a powerful force for positive change, connecting local roots to global challenges?

O'Malley:

- | Art is a great connector of people, regardless of language, status, culture
- | Artists have the chance to put a voice to things that most people don't understand or disregard.

Smith:

- | There are a lot of preconceptions about what artists need
- | From Smith's experience, she has done zine workshops that included people from Germany and refugees from Syria
- | This allowed people to step outside of their comfort level and no one was an expert
- | Everyone worked together to problem solve and work together across communities
- | The power stratification became erased, and this is what art does

Hain:

- | Art is a great equalizer and a communication tool that brings people together
- | A call from Tuckerton Seaport came in recently, and her colleague Brook was able to connect urban youth and the Bay men of Ocean County – make do with what you have, find art in the mundane, reusing materials, having resources extracted from communities and taken to other parts of the state

Hunter:

- | The power of subliminal messages in art and hanging them in places of meaning
- | Norman Rockwell's image of Ruby Bridges is a powerful example

Q: How can artistic expression be a powerful tool for social change and community

Q: How can artists and community leaders collaborate to address pressing social issues and inspire positive change?

Smith:

- ✓ As someone who came to the US from the Soviet Union, she has learned about the responsibilities that each artist has
- ✓ The old systems of how art has emerged has changed
- ✓ The “rules” to be successful are different

Hunter:

- ✓ Systems within the community are important, and provide a structure for how to make change in the community
- ✓ Look at the relationships between Stockton University and the community
- ✓ The exposure and experience is so important for young people, through environments like Atlantic City Boys and Girls
- ✓ People continue to give back to the community – the larger systems like Stockton, the majority of the people don’t live in the area

Smith:

- | The university has the responsibility to meta manage, and then it can step back and let people create

Hain:

- | Holding the space is important
- | Creating a pipeline so that can done
- | Current population: not just white folks, but a universal tool

Hunter:

- | Art can be so broad – the beauty of nail sculpture or art – art is art

Audience Question: How can we come together to work together? – the civic engagement means that people have to understand each other – Merging Tides – the Ebbing Tides – insular, homogeneous community

Hunter:

- | We are real problem solvers and we are learning from each other everytime – this is the beauty of the people of Atlantic City
- | We work together – Joyce Hagen wrote the grant for the AAHMSJ for the first \$300

Smith:

- ✓ Sometimes it is about being proactive and proximate – getting together and putting something else to make it happen
- ✓ It can start even small – duct tape and bootstrapping different things, and those bonds last throughout the years

Audience Question: what can be done to reach the community of AC?

Hain:

- ✓ It has been the hardest to access students, even with all the specific barrier
- ✓ Youth are the hardest segment to get to
- ✓ It's important to take the art to them, and not always having the chance to come to where the artists are

Q: What are some actionable strategies and resources to empower your role as a catalyst for positive change?

Hain:

- ” South Jersey Cultural Alliance is an arts organization that supports the ecosystem of arts – they pay the artists in a community to be a field representative of the SJCA in say, Salem County – focused on “community catalysts”
- ” Anyone can have an artist membership – along with an artist map for assets, and also a place for people to find events and spaces

O'Malley:

- ” Focused on artists in Atlantic City, but also people who visit Atlantic City and might be interested in accessing arts spaces
- ” Public arts advocacy
- ” Going forward to the community members living in the area and working to create public art
- ” Working to integrate youth and community members such as local artists to grow those skills

Smith:

- ” Her work in the institution is different because her primary job is teach and work with Stockton students

- ” Having said that, she considers the art as a catalyst for conversation for public art or community engagement – the university holds the space for students who come from other parts of the state
- ” Its not just a diploma factory – there is a way of teaching people to make meaning and a way to think

Hunter:

- ” The museum has a traveling exhibit that they take to the schools and has photographs of famous Atlantic City people of color and talks about who they were
- ” There are different exhibits – including a time for change – which is about Fannie Lou Hamer
- ” Photographs are the way that students connect through the information and content
- ” Social media is one way that they take artifacts of history and life

Q: How can artistic expression be a powerful force for positive change, connecting local

Hain:

- ” Displacement as a concept in art
- ” Story sharing tools – interactive ArcGIS map that helps to connect people to different story spaces
- ” Everyone gets to own their own information

Hunter:

- ” Boys and Girls Club – how can people partner to provide exposure to youth people in the community
- ” This is a civic responsibility that we all have
- ” How can we get into the community and build relationships that make this possible
- ”